SCENE ON THE DELAWARE RIVER AT PHILADELPHIA
DURING THE SEVERE WINTER OF 1856

Drawn on stone by James Queen

Printed by P. S. Duval & Co.
James Fuller Queen created such a volume of work with such skill and finesse that he ranks among the best of the nineteenth-century American lithographers. Born in the early 1820's, just after the lithograph had made its appearance in America, apprenticed in the early 1830's, just as the single-stone lithograph was coming into its own, actively engaged in the trade during the development of multiple-stone color prints, chromolithography with oil colors, and photolithography, Queen enjoyed a leading role during lithography's golden age.

Only a few facts about his life have been documented. He was born in 1820 or 1821, the second son of William Queen, a cordwainer who lived for many years at 489 South Second Street, Philadelphia. His mother came to America from Ireland around 1790. The Queens' other children included John, the eldest, who became a printer and reporter, Francis, also a printer and eventually proprietor and editor of the New York Clipper, a sporting and amusement journal, Robert, who died in childhood, and a sister named Henrietta.

This study is based on Carl M. Cochran's "James Fuller Queen—Artist and Lithographer," submitted to the Graduate School of the University of Pittsburgh in 1954 in partial fulfillment of the requirements for the degree of Master of Arts.
James was apprenticed on November 24, 1835, to George Lehman and P. S. Duval, under the following agreement:

James Queen, by and with the consent of his best friend, Bernard Fitzsimons, puts himself apprentice to George Lehman and P. S. Duval, trading under the firm of Lehman and Duval, and to the survivor of them and in case of the disposition of said firm, then to the partner who shall be designated by them, to learn the art, trade, and mystery of Lithographic Draughtsmanship—four years, five months, and six days. . . . [They] will give him four quarters night schooling during said term and when finished will grant him a suit of freedoms.²

Thus, under the sponsorship of Bernard Fitzsimons, a Southwark ship's chandler, friend and neighbor of the Queen family, James Queen began his long career as a lithographer. In working under George Lehman, the Lancaster County landscape painter, and P. S. Duval, the lithographic printer brought from France in 1831 by C. G. Childs and Henry Inman, Queen was associated with topnotch men in the business. That he profited from the association is obvious to anyone familiar with his work.

Queen married Sarah (Sally) Harvey on December 31, 1843, by whom he had three daughters, Emma, Mary, and Elizabeth. In addition, he and his wife adopted two orphan nephews, sons of Sally's sister. For most of their married life, they lived in South Philadelphia. In 1848, their address was on Prime Street; later they lived at 403 South Second, where brother Francis was operating a bookstore. In 1853, they were located at 409 South Second Street, and in 1857, at 247 Queen Street. A move in 1860 took the family to 812 Wharton Street, where they remained until 1873. In 1874 came their final move to 724 Pine Street, where Queen spent the rest of his life, and where he was living when he is reputed to have inherited $60,000 from his brother Francis in 1882.³ Aside from two

² If Queen was apprenticed during his fourteenth year, as was customary, he would have ended his apprenticeship on his nineteenth birthday, according to the definite statement of his term of apprenticeship. One can assume then, that he was born on May 1, 1821. The apprenticeship agreement is from a transcript, owned by Mrs. Joseph Carson, of the document in the possession of one of Queen's descendants.

³ Harry T. Peters, America on Stone (New York, 1931), 329. Peters evidently based his information on a note by Max Rosenthal in the Stauffer Collection in the New York Public Library. It should be noted that a number of Rosenthal's notes in this collection are not factually accurate.
brief periods of service in the militia, there was little to interrupt the

even tenor of Queen’s life in the river front district of Southwark.

There he enjoyed the excitement of membership in the Weccacoe

Fire Company and the fellowship of the Southwark Lodge, No. 146,

I.O.O.F.

Although so few details of his life have been preserved, Queen will

be remembered for the infinite variety of the lithographs which he

drew for the large printing houses of Wagner & McGuigan, Thomas

Sinclair, and Duval. Never a specialist in any one kind of work, he

drew views of buildings, and cities, and scenic attractions; he made

prints of newsworthy events; he drew portraits, sheet music covers,

certificates and diplomas, advertisements, illustrations for maga-

zines, books, and government reports, and, finally, he became an

outstanding chromolithographer.

From Queen’s lithographs we can gain countless insights into the

American life of a century ago. Advertising art, for instance, as

practiced by Queen, provides much information about American

commerce. It dramatizes the growing importance of steam power in

fields as varied as woodworking, chemical manufacturing, marble

cutting, and in lithography itself. Improvements in transportation

are traceable in the handsome views and advertisements of canal

boats, covered wagons, stagecoaches and trains. In the fields of

sports and entertainments, Queen’s drawings depict skating, boat-

ing, horse racing, shooting, dancing, the theater, and life at the spas.

Information about American institutions, such as the volunteer fire

companies, the militia, charitable organizations, agricultural socie-

ties and their gala fairs, is to be found in Queen’s work.

As a soldier and as a recorder of home-front activities Queen pro-

duced historically important drawings of Civil War times, notably

his lithographs of the volunteer refreshment saloons and the United

States Sanitary Commission Fair. His prints, produced in an era

which saw the rise of the common man and the culmination of the

irrepressible conflict between North and South, and which marked

the emergence of modern America, are invaluable sources of data

about the political, social, and economic life of nineteenth-century

America.

The task of cataloguing Queen’s lithographs is far from complete,

but the Queen Collection, acquired by Mrs. Joseph Carson of Bryn
Mawr from his descendants, gives a rather full picture of his techniques and abilities. Study of individual items reveals that Queen worked in several ways. Sometimes he did on-the-spot drawings, later putting them on stone. At other times he worked from sketches and paintings by other artists. At still other times he depended solely upon his imagination. After the development of the daguerreotype and its successor, the ambrotype, he made free use of photographic media. In many cases, Queen alone was responsible for producing a lithographic drawing, but in some cases he was only one of many workmen connected with a particular piece of lithography.

One of the most interesting groups of Queen’s lithographs consists of more than two dozen views of buildings and places, either completely original with Queen or put on stone from other artists’ sketches or from engravings and daguerreotypes. Some are in black and white, some in color. In a typical Philadelphia scene, “Friends’ Meeting House,” published by P. S. Duval & Son, Queen shows his ability to order a composition in a satisfying way, even though the feature is placed at almost dead center. By varying the details surrounding the building, Queen avoided a static, mechanical look. The Quakers seen entering the building and conversing on the walks outside are, like all Queen’s figures, charming and individualistic. Other Philadelphia scenes include the Friends’ Asylum, Girard College, the Fourth Baptist Church, Logan Square (in two views), the Eastern Penitentiary, and Fountain Park.

The existence in the Queen Collection of the original water color sketch for one of his finest color prints, “Armory of The First Troop Philadelphia City Cavalry,” printed in oil colors by P. S. Duval & Son, shows his work in its maturity, and reveals his skill both as artist and technician. The water color portrayal of the armory, erected in 1863 on the west side of Twenty-first Street, south of Market, is almost photographic. Knowing, no doubt, that the sketch would be the raw material for a lithograph, Queen worked in a tight, precise manner, making use of a ruler to establish all the important lines of the building. The painting has a velvety look, obtained by the use of careful washes on smooth paper. In rendering the figures

4 The Queen Collection consists of more than three hundred items and includes more than one hundred twenty original sketches and paintings. References to Queen’s work will, in general, relate to that in the Queen Collection.
ARMORY OF THE FIRST TROOP PHILADELPHIA CITY CAVALRY

Drawn on stone by James Queen

Printed by P. S. Duval & Son, c. 1864
and the street, Queen used his brush more as a pencil than as a brush; the result is a network of delicate strokes superimposed to develop tone and shading.

Including as it does twenty-five figures and at least eight horses, the painting gives one an opportunity to study Queen's handling of animals and the human figure. It is an admirable job. There is charm in the action of the figures: three men chat, one leaning on a fence, one gesticulating; a man tips his hat to two ladies as he meets them in front of the armory; two soldiers astride their handsome mounts wait for the troop to fall into line. One has the feeling that a parade is about to begin and that the figures will turn in a moment, as another couple have already done, to see what is going on. Queen's sense of the dramatic is well displayed in this picture. He knew how to include secondary elements to animate a subject which might otherwise have remained static.

This sketch demonstrates excellently Queen's control of the viewer's eye; he knew how to organize his pictures upon compositional principles which are far from arbitrary. Placement of the armory, the dominant feature of the composition, so that the gable peak of the façade comes at the exact horizontal center of the paper is daringly done, especially since the building is rather an awkward one in its broad, low proportions. Queen managed his composition so that the demanding diagonals of the roof line in the form of an inverted V lead downward to something to satisfy the eye. On the left the thrust of the diagonal directs itself to the tip of a flag and continues to a soldier walking into the picture from the left. On the right the roof line and its insistent thrust is stopped by the rear corner of the building and the elaborate helmet of the uniformed soldier mounted on a horse, the stance of which repeats the diagonal of the building. Emphasis on the armory is obtained by lighting the façade dramatically in a side light and by throwing into shadow the side of the adjacent building at the left, which is so close to the sky in value and hue that one hardly notices it. Yet the line of that building carries through visually and is completed in the side of the armory. Indeed, there is in the picture a subtle relationship of elements to prove Queen a master of composition. The qualities of the original appear in the print and make it one of Queen's most appealing lithographs.
“Delaware Water Gap,” a full-color lithograph, offers an opportunity to study Queen’s treatment of a scenic attraction. In this case, too, he was responsible for both original drawing and lithograph, although the legend, “Lith. by Ibbotson & Queen, No. 311½ Walnut Street, Philada,” relates to a brief partnership. The beauty of the Gap has been caught by Queen in autumnal colors. Orange-tan and blue, shifting into green, give the scene a sun-struck quality. As usual in Queen’s lithographs, people are seen enjoying themselves. Two groups of boaters relax on the calm surface of the water; a top-hatted gentleman stands by a stone wall idly looking about. Queen’s artistry in composition, his handling of the textures of foliage, rocks, water, earth and clouds, and his harmonious use of color all deserve study in this pleasant print. It is one of his masterpieces.

“View of Shamokin, in Shamokin Coal Basin, Northumberland County, Pa.—Located on the Philada. and Sunbury R.R.” is a handsome large print in tan, green, blue, and black. Although not signed, it is for stylistic reasons without doubt the work of Queen in the early 1850’s, when the output of the Duval Company carried the imprint “P. S. Duval & Co’s Steam Lith. Press.” Showing the town of Shamokin, with two trains, coal mining operations, railroad buildings, and a covered bridge, it suggests the industrialization of the Shamokin Valley. In the immediate foreground Queen pictures a log cabin with cattle and horses. A man chops wood at the cabin door, while a woman rocks a baby nearby. Another man walks up the path with a rifle in hand. In this print, as in several other pieces, Queen is at his best as a commentator on sociology and economics.

It was probably in 1846 that Queen put on stone three views of Pittsburgh painted by William Coventry Wall (1810–1886): “View of the Ruins of the City of Pittsburgh from Boyd’s Hill,” “View of the City of Pittsburgh from near Saw Mill Run,” and “Great Conflagration at Pittsburgh.” These black and white lithographs were printed by Wagner & McGuigan, for whom Queen did a great deal of work in the 1840’s.

That Queen was skilled as an engraver as well as a lithographer is indicated by his views of Philadelphia, “des., Eng. and Pub. by Jas. Queen,” using Duval’s presses. This small sheet of views set in a rustic border of twigs and vines gives us a good conception of the appearance of several public buildings: the United States Mint,
Girard College, the Merchants' Exchange, the Custom House, Insane Asylum, Penitentiary, the Navy Yard, and Fairmont Water Works. This print also gives evidence of the casual relationship which existed a hundred years ago between lithographers and the artists employed by them; an artist, engaging in a publishing venture of his own, would occasionally hire his most frequent employer to print his work.

The subjects of Queen's views include more than the city of Philadelphia and the state of Pennsylvania. He did scenes, one in black and white and one in full color, of two of America's scenic wonders—Niagara Falls and the Natural Bridge of Virginia. The former, based upon a daguerreotype made by A. S. Southworth of Boston about 1854, shows the Falls from the American side. Queen's lithograph is a reversal of the daguerreotype (which, of course, was a reversal of the subject). Certain changes made by Queen indicate that he was not content merely to copy in exact detail. He included in his lithograph the figures of four men shown looking at the falls, but he recomposed the scene slightly and shifted the emphasis to show more of the falls themselves and less of the river bank. He removed a tree from the left foreground and gained variety by having one of the men sit rather than stand on a rock.

The large full-color view of the Natural Bridge of Virginia originated in a sketch by Major Thomas H. Williamson, instructor in drawing at the Virginia Military Institute. It serves as evidence of Queen's skill as a lithographic technician, as does another print, "View of St. Paul, Capital of Minesota [sic]," which Queen drew from a sketch by an artist named Strobel. This print, surprisingly enough, is one of Queen's better-known works.

Queen's views, like his armory of the City Troop, were designed for framing. Others of his views were created as illustrations for magazines and books. Such illustrations, indeed, constitute a large part of his work and include some of his best output. His first published prints, in fact, are those which he did for the *U. S. Military Magazine* between 1839 and 1842, while working for Huddy and Duval.

As a young man of nineteen or twenty, Queen went to the Paoli battleground in September, 1840, to sketch Camp Wayne, the encampment of the Pennsylvania Volunteers. The lithograph, "Camp
Wayne," which ultimately came from his sketch, appeared in Volume III of the *U. S. Military Magazine* in July, 1841. Here was one of Queen's first important jobs. True, he had already done an engraving, "Capture of Major André," for the August, 1839, issue, and had put on stone for the August, 1840, issue a drawing by Richard Smith entitled "The Flag Found after the Massacre at Wyoming," but here was an assignment completely his own. One can sense the glow of pride he must have felt as he lettered in his credit line, "taken from Nature on the Spot by J. Queen."

In all, Queen was responsible for ten of the *U. S. Military Magazine* illustrations. Five lithographs were evidently his own work entirely: "Diagram of the Action between the U. S. Frigate Constitution . . . and H. M. Frigate Java" (November, 1840); "Military Execution" (February, 1841); "Battle of Plattsburg Bay—McDonough's Victory" (April, 1841); "Camp Wayne" (July, 1841); "Camp Baltimore" (June, 1842). He also put on stone the "Battle of Lake Erie . . .," painted by J. Evans (October, 1840), "Capture of H. M. Ships Cyane and Levant by the Frigate Constitution," from a painting by Birch (December, 1840), and "Repulsion of the British at Fort Erie," by one E. C. W. (March, 1841).

That Queen at such an early stage in his career was selected to do these illustrations and that he is represented in each of the three volumes of the magazine, which is now a collector's item of great rarity, are facts which speak well of his abilities, for these prints have been highly commended.

The prints . . ., all of which were executed on the Duval press in Philadelphia, are . . . in a class by themselves. Nothing else of the sort has ever been produced in this country to approach them in their extraordinary combination of beauty and accuracy. Even in France or in Russia we must search long to find their equal. To students of military antiquities they are a source of invaluable data, and to the collector of prints they are a splendid example of the best in American lithography.

Approximately twenty years after the *U. S. Military Magazine* series, Queen participated in the illustration of another publishing

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5 This lithograph was apparently planned for Volume I, since the legend, on some copies at least, reads "U. S. Military Magazine Vol. 1st." The magazine was published in three volumes containing thirty-six issues.

venture. Along with Albert Newsam, John Sartain, L. Crepen and Edward Valois, he drew a series of views for M. S. Henry’s *History of the Lehigh Valley*, published at Easton in 1860. Of the thirty-eight illustrations in the book, five are signed by Queen, and three others can be attributed to him because of their style. None of the prints is original with Queen; he merely prepared the stones from materials supplied to him.

In this project the student of American lithography finds evidence of the influence of photography upon the lithographer’s trade. Instead of having to rely upon sketches and paintings, the artists working on Henry’s book used the ambrotYPE, that refinement of the daguerreotype which lorded it over the daguerreotype in 1856 and 1857, before giving way to the paper photograph. H. P. Osborn of Bethlehem, Pennsylvania, was the photographer whose ambrotypes constituted the material for Queen and the other artists. Oddly enough, Queen found himself doing from an ambrotype a “View of Easton, From Phillipsburg Rock,” a scene he had sketched ten years earlier in 1850. Other plates by Queen are a view of Bethlehem, a view of Allentown, “Planes of the Hazleton Coal Co.,” and a “Bird’s Eye View of Mauch Chunk,” another subject which he had previously sketched, in 1855. Views of the Sun Hotel and the Eagle Hotel in Bethlehem and the Mansion House in Mauch Chunk are in all probability Queen’s work also; although unsigned, they reflect Queen’s handling.

Queen also did illustrations for several documents published by Congress in the 1850’s. For the report *Exploration of the Valley of the Amazon* by Lieutenants William Lewis Herndon and Gardner GibbON, Queen put on stone four scenes, using sketches made by Gibbon: “Llamas Traversing the Andes Laden with Silver,” which serves as the frontispiece of Volume II; “Camp Ladron, Peru”; “Titicaca Balsa off Puno”; and “San Mateo Ferry, Bolivia.” Of these four only the first and third are signed “J. Q.” in the published version; copies of the other two in the Queen Collection, however, bear the artist’s initials. We can be sure, then, that Queen was responsible for at least

7 Now in the Queen Collection.
8 Published in 1854 as Senate Executive Document, No. 36, 32nd Congress, 2nd Session. The first of the two volumes, Herndon’s report, contains sixteen plates and a map. The second volume, with thirty-six plates and two maps, is the report of Gibbon.
four of the thirty-six plates in Volume II. All of the plates bear the P. S. Duval & Company imprint. It is possible that Queen was the lithographer of several more in the series.

In 1854 Queen drew a group of scenes to illustrate *The U. S. Naval Astronomical Expedition to the Southern Hemisphere during the Years 1849, 50, 51, 52*, by Lieutenant J. M. Gilliss. This report contains fourteen illustrations, seven in the form of maps or plans. The "View of Cerro Santa Lucia," the frontispiece, and "View of Lake Aculeo" are signed by Queen. The presence of another lithograph in the Queen Collection suggests that he was responsible for more than two of the illustrations. "The Old Palace at Santiago," published in the report as Plate IV, unsigned, appears in the Queen Collection as Plate I, and has the notation "Accepted S. W. [sic] Gilliss" in ink at the bottom of the print. Since Queen kept this proof, it seems likely that he may have been responsible for it. If he was, then he was most likely the lithographer of two additional prints which are stylistically similar to the palace print, "The Mint at Santiago" and "Caldera from the Bay." The plate numbers were evidently re-shuffled when Gilliss arranged the publication, or were changed in another edition.

Queen had a share in the report of one of the important—if not the most important—nineteenth-century expeditions, the Perry Expedition. For the magnificent set of volumes compiled by Francis L. Hawks and published in 1856 as *A Narrative of the Expedition of an American Squadron to the China Seas and Japan, Performed in the Years 1852, 1853, and 1854*, Queen did twelve plates. In the publication only nine bear his signature. Two, unsigned in the report, are signed in the copies belonging to the Queen Collection: "Bridge and Causeway at Ma-Chi-Na-Too, Lew Chew" and "Macao from Penha Hill." The third, "Public Bath at Simoda," a signed copy in the Queen Collection, was never published, since it was suppressed because of its subject matter.

That the work of illustrating Hawks’s report was a co-operative venture is shown by the fact that P. S. Duval & Company, Sinclair, and Ackerman shared in the lithography. Of the eighteen prints produced by Duval, twelve are definitely Queen’s, put on stone from

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material supplied in the form of sketches or daguerreotypes done by
the artists Heine and E. Brown, Jr., who accompanied the expedition.
Phrases such as “From Nature by Heine,” “Shipping by Brown,”
“Figures by Brown,” and “From a Daguerreotype by Brown” indi-
cate that Queen had to do a great deal of co-ordinating before he
could give the plate the imprint “Js. Queen, del.”

A large proportion of Queen’s time must have been devoted to
preparing illustrations for a variety of magazines, technical journals,
textbooks, and specialty publications. Lacking in drama and being
neither particularly historical nor especially colorful, these illustra-
tions are plain, utilitarian bits of lithography. More often than not
they are unsigned and undated. Many are hidden among the pages
of nineteenth-century periodicals, but the presence of a considerable
number of such lithographs in the Queen Collection gives an idea of
the variety of illustration jobs Queen was given to do.

There are views of buildings, like “Friends’ Meeting House,”
“Friends’ Asylum,” “Oakland Female Institute,” “Young Ladies’
Lyceum Institute.” There are plates of snakes, seashells, turtles,
cows, and varieties of wheat for technical books and magazines.
There is even a plate diagramming the proper procedure for holding
and using surgical instruments. Sometimes the job called for a
portrait study, as the one Queen did of Albert Newsam, his deaf-
mute fellow worker at P. S. Duval’s, for Joseph O. Pyatt’s Memoir
of Albert Newsam. At other times, Queen was put to work designing
book jackets, as for The Illustrated Book of Christian Ballads, or
frontispieces, title pages, and tables of contents for gift annuals, like
Leaflets of Memory.

Into Queen’s working day there occasionally came an assignment
with possibilities of imaginative handling. Such must have been the
sheet of illustrations entitled “Old John Brown’s Career,” which
Queen lithographed for the Philadelphia Weekly, to be given to
annual subscribers “all over the land” as a bonus. In putting on
stone five scenes from the life of John Brown, Queen could let his im-
agination run freely, especially in picturing incidents like “ Doing His
Kansas Work Murdering Doyle and His Two Sons” and “ Still Doing
His Kansas Work Dragging Wilson from the Sick Bed of his Wife.”

Just how many illustrations Queen did during his career it is im-
possible to estimate. Realizing that the ephemeral and fugitive
pieces available for study cannot tell the whole story, one comes to understand that Queen’s work for publications must have reached a vast number of people.

Part of the appeal of nineteenth-century American lithography lies in the fact that lithographers recorded for the enjoyment and enlightenment of their contemporaries, as well as for later generations, news events of the day. Queen did his share to record the tragedies and the happy events of his time. In one of these efforts, Queen is seen at his best as a journalistic artist, a sort of lithographic ballad maker. Although the sketch, entitled “The Catastrophe of the Night of July 1, 1856,” was, so far as is known, never put on stone, it provides insight into Queen’s technical methods. It was drawn with pencil and ink washes on a blue lithographed background similar to a dozen others found in Queen’s personal portfolio. Presumably the sheets, numbered as “N° 6,” “N° 10,” and so on, were experiments to find a way to facilitate renderings. Instead of having to apply washes for the background, the artist could simply superimpose his drawing upon a suitable lithographed background. In some, blue is dominant; in some, there is more orange than blue; in others, the color blends from blue to a warm yellowish-orange. In the sketch under discussion Queen let the orange at the bottom of the sheet glow through the ink washes to suggest the reflection of lights in the water.

The story behind the drawing is found in the account published on July 3, 1856, in the Philadelphia Public Ledger. Known as the “Reed Street Catastrophe,” the tragedy occurred when a wharf extending out into the Delaware River collapsed, probably because of the sudden rush of a crowd of strollers and idlers to the southeast end of the pier to see a large fish which a man had just caught. A great many people were drowned in the accident, and had not the ship Union hastened to the rescue of those floundering in the water, the news article states, the tragedy would have been even worse.

Another tragedy portrayed by Queen is his lithograph of a disaster which happened on March 6, 1860, when the steamer Alfred Thomas exploded at Easton. Designed for the sixty-mile run on the Delaware River between Belvidere and Port Jervis, the ninety-foot steamer set out down the Lehigh from the boatyards on March 6, with one hundred persons aboard. At noon a stop was made at Keller’s Hotel, where about two thirds of the passengers got off. Continuing on the
EXPLOSION OF THE Alfred Thomas AT EASTON, PENNSYLVANIA
MARCH 6, 1860
Delaware, the Alfred Thomas stopped at an island to get up steam for the rapids ahead. When the pressure reached one hundred twenty pounds per inch, the steamer “exploded with a detonation that shook the town and hills around, as if by an earthquake,” and Queen had subject matter for a lithograph. The fore part of the vessel was blown to fragments, passengers were hurled as high as forty feet in the air, limbs were broken or torn from bodies. Queen depicted all this and in addition gave a crisp view of the town of Easton; in fact, the buildings of the town sprawled over the hills are as intriguing as the exploding steamer on the river in the foreground. The print is an appealing record of a tragic incident in the history of transportation.

In addition to work of a purely journalistic nature, Queen did several items which, even though they have a certain news background, are more important as genre scenes than as drawings of news events. From them one can obtain rather detailed descriptions of some of the high spots of life in mid-nineteenth-century America.

Take, for instance, Queen’s colored lithograph, “Scene at the U.S. Agricultural Society’s Fair, Philada. 1856.” Here Queen was chronicling an event which was a fresh thing in the lives of Americans, for the institution of the fair was relatively new, the sponsoring society having been organized only four years earlier. Queen used as a background the panorama of the fair grounds with its tents and booths; the feature of the lithograph is the harness race with a crowd watching. He captures in the print all the excitement of the race and the gaiety of the spectators. Just as the print served in its day to show the fair to those who could not make the trip to Philadelphia, it gives us today a good idea of what the fair was like.

One of Queen’s masterpieces, “Skating on the Delaware,” presents a charming view of Americans at play. Queen drew the view “on the spot” during the winter of 1856, one of the coldest on record in Philadelphia, a fact which lends a journalistic origin to the lithograph. The significance of the print, however, lies in the fact that it is a deftly handled picture of the life of the times. In concept and composition it forecasts the style Queen was to use approximately ten years later when he drew the Union Volunteer Refreshment Saloon. The vantage point of the artist is broadside to the scene, so

10 From an account by Rev. Uzal W. Condit in The History of Easton, Penn’a . . . 1739–1885 ([Easton?], 1885), 46[2].
that the crowd on the frozen river spills out of the picture at each side. The background is dominated at the left by the towering buildings of the Navy Yard and the ice-bound ships at the docks. In the right foreground are additional ships, and, in the distance, the buildings of Philadelphia. Attention is directed in the print toward a spot at the right, below center, where a group of skaters are whirling a sledful of riders around on a sort of improvised merry-go-round made out of a beam centered on the top surface of a piling. The arrangement of the crowd in a circle and the positioning of several skaters so that they lead the spectator's eye into the picture is altogether pleasing. Of particular interest are Queen's studies in human nature, which fill the foreground: a squat, dumpy woman vends food from a wicker basket; a top-hatted gentleman, having just been pushed by a jeering urchin, takes a spill on the ice; two bonneted ladies in hoop skirts stand observing the activities of the crowd; a dog cavorts on the ice; men and boys skate, darting in and out among the crowd; gentlemen push ladies in sledges or pull groups of girls on sleds. In color, in composition, in choice of detail, the lithograph is a charming and skillful piece of work.

Since Queen lived in a time when volunteer fire companies played so important a role in the life of the city, and since Queen was himself a member of the Weccaco Volunteer Company, one might expect that he would use the colorful firemen and their fascinating equipment as subjects. His fire company certificates and prints are, in truth, outstanding examples of American lithography. Queen's most famous print of this sort is of the Hibernia Fire Engine Company assembling for a parade in October, 1857. The large full-color view shows the members of the company lined up with their equipment in front of the engine house. Large in scale and very bright in color (the green is especially vivid), the print is an excellent example of Queen's ability to execute a lithograph in a bold, direct manner. Similar in feeling is his "Empire Hook and Ladder Company, No. 1." Another of his better-known prints is the certificate-like piece, a brown and black lithograph, "In Commemoration of the Great Parade of the Philadelphia Fire Department." Designed to record the parade of October 16, 1865, the print consists of three views: the Citizens Volunteer Hospital, an engine racing to a fire, and a firefighting scene. Also embellishing the print are lists of the companies
participating and motifs of fireplugs and hoses, as well as a portrait of Chief Engineer D. M. Lyle.

As a man and as an artist Queen was intimately associated with the Civil War. His lithographs reflect the times and record much of vital interest. His view of the "Union Volunteer Refreshment Saloon," a large full-color print, is one of the most complex of Queen's works and perhaps the one for which he is best known. With its hundreds of figures and many buildings, the lithograph is consummate proof of his skill. In addition to the handsome view of the saloon, Queen designed and lithographed a receipt certificate, which was given to contributors to the charity canteen. Using part of the scene of the large print, this certificate shows a soldier marching down the street and has the old Navy Yard buildings in the left background. At the lower left an interior scene shows two children serving refreshments to a soldier.

The Union Saloon and its friendly rival canteen, the Cooper Shop Volunteer Refreshment Saloon, both opened in Southwark late in May, 1861. Queen recorded them in a large full-color lithograph entitled "View of the Philadelphia Volunteer Refreshment Saloons," printed by Thomas Sinclair in 1861. In six panels Queen pictures the Union Saloon (exterior and interior) with separate panels to show the washing and cooking departments and interior and exterior views of the Cooper Saloon. The view was a choice souvenir for soldiers passing through Philadelphia.

Another group of works by Queen depicts the Citizens Volunteer Hospital on the corner of Broad Street and Washington Avenue in Philadelphia. In the Queen Collection is a water color consisting of eleven views of the hospital, including the kitchen, laundry, bathroom, storeroom, dining room, officers' dining room, and washroom. Accompanying the water color is a proof of this view, which further helps trace Queen's work through from the original drawing to the finished lithograph. As art the work is not important; as a record of the era the set is of value.

Using the same material, Queen turned out a large certificate (in black and white) and a smaller certificate (in color) to be given to contributors to the hospital. Just one week after the Citizens Volunteer Hospital was instituted on September 5, 1862, Queen was obliged to drop his lithographic work to take up arms as a member
of the militia. His period of service was quite brief, but it was long enough for him to do some water color sketches, a dozen of which he preserved. On July 2, 1863, Queen began a second tour of duty with the volunteers, which ended on August 16, 1863, a few weeks after the Battle of Gettysburg.

A series of lithographs and certificates connected with the United States Sanitary Commission's Great Central Fair in June, 1864, constitutes another group of Queen's Civil War subjects. The major print, "Buildings of the Great Central Fair for the U.S. Sanitary Commission," is a full-color view, "drawn from nature and on stone by James Queen" and printed in oil colors by P. S. Duval & Son. It shows the main building, a Gothic structure five hundred forty feet long and sixty feet wide, extending through the center of Logan Square from Eighteenth to Nineteenth streets. Queen also designed a series of certificates for various committees working on the fair. His method was to take the same basic design and vary it slightly to create a new certificate for each committee. Whether one served on the Committee on Labor, Income, and Revenues, the Committee on the Restaurant, or the Committee on Ships and Shipbuilding, he was sure to receive a colorful certificate of appreciation designed by Queen.

In addition to the valuable records of the three great relief institutions in Philadelphia, Queen created several other lithographs with Civil War subjects. One is "The Volunteers in Defense of the Government against Usurpation," which he designed, lithographed, and published under his own name at P. S. Duval & Son in 1861. Another most handsome print is "The Philadelphia Zouave Corps. Pennsylvania Volunteers," which was designed by Queen but lithographed by August Feusier. Both these prints make use of draped flags as part of the design. The latter shows the corps parading past Independence Hall and is one of the few views of that historic building that are known to have been done by Queen. Other Civil War subjects are a view of Lookout Mountain, Chattanooga, and a portrait of John Clem, a drummer boy who shot a rebel colonel at Chickamauga, Georgia, on September 20, 1863. Although neither is signed, there is little doubt that they are Queen's work, as is a large lithograph in sepia entitled "Champions of Liberty." Bearing portraits of Washington and Lincoln, this piece is a product of P. S. Duval & Son and was published in 1865.
As one might expect, Queen's lithographic endeavors extended into the field of sheet music covers. Twenty-one covers signed by Queen are known to the writer. Eleven of them, designed by others, were merely put on stone by Queen; ten were his original designs. Six of the ten are for songs with strong nationalistic sentiments, reflecting the troubled era of the Civil War. The approach to the design is in some cases anecdotal, as in "The Story of Gettysburg" (which eventually was published as "A Message from the Battle-field," and which was used as an advertising piece for Dr. H. J. Helmbold's Extract Buchu, a patent medicine). The original for this cover, a water color sketch in the Queen Collection, shows a hospital scene and involves seven figures. The central figure, a soldier sitting up in his bed, with one arm in a sling, is evidently telling a sad story to his listeners—two women (one in widow's weeds), a man, and a little boy dressed in Zouave costume. On the bedside table stands a squarish brown bottle with the name Helmbold clearly visible. Whether Queen did the sketch while at Gettysburg with the militia, or whether he based it upon some other experiences is impossible to say. The design is strongly reminiscent of the paintings he did of the volunteer saloons and could easily have had its origin in observations made in his native Southwark section of Philadelphia.

"A Quaker Letter to Lincoln" is also anecdotal in its conception. It pictures in a small panel a black-hatted Quaker sitting at a desk writing a letter, the opening words of which are printed on the cover:

Thee'll pardon me friend Abraham
I feel that I should write.

The artist's signature is placed as the address on a box standing near the cylindrical stove at the right.

In other designs the approach used by Queen is more abstract and symbolic. For "National Melodies" (1858), "Star Spangled Banner" and "Our Country's Flag" (both 1861), Queen built up his designs in the same manner used in his certificates. He varied slightly the motifs of draped flags, shield-clutching eagles, laurel sprays, stacked rifles, cannon balls, bayonets, and tenting scenes. That a design once worked out was a valuable piece of property is suggested by the fact that the design for "Our Country's Flag," published by G. Andre and Company, was repeated in 1883 on "Freedom's Banner Quick Step,"
published by F. A. North and Company. Only the lithographer's imprint and the title were changed. "P. S. Duval & Son" was replaced by the name of Thomas Hunter.

Besides covers for patriotic songs, Queen also made original designs for the covers of such melodies as "Jeannie Gray" (1849), "Point Breeze Park Schottisch" (1857), and "New Costume Polka" (1851). These designs are drawings of single figures, views, or a combination of figure and background. Jeannie Gray is a rather sentimental lass standing barefoot on a mount of earth near a swamp. She is deftly drawn and entirely graceful. The Point Breeze cover, "drawn from nature," is a view of the judges' stand and of spectators watching a race. Lithographed by Thomas Sinclair, it is quite similar to many of the fairgrounds which Queen did for fair certificates. On the "New Costume Polka" cover Mrs. Amelia Bloomer, advocate of the drastic new dress for women, stands in front of Lee and Walker's music store at 162 Chestnut Street, showing off her hand-tinted bloomers—tinted, that is, if the purchaser chose to pay thirty-eight cents instead of twenty-five cents for the music. The design, combining as it does a portrait study and a view of a Philadelphia street, is especially interesting.

The covers put on stone by Queen from other artists' designs vary as much in quality as they do in subject matter. All that the author has seen were executed at P. S. Duval's firm for the music publishers George Willig, Leopold Meignen, A. Fiot, Klemm & Brother, and J. M. Gould. Employing such features and details as human figures, plant forms, architectural fragments, statuary, rocks, water, coral, animals, and domestic interiors, the covers afford an excellent display of Queen's deft handling of the lithograph medium.

Consider, for example, the problems Queen faced in putting on stone the cover for "Old Tippecanoe." The design incorporates no fewer than ten vignette views of incidents in the career of Harrison as well as a portrait of Old Tippecanoe himself. In drawing such scenes as Harrison's victory at Tippecanoe, Queen (at the age of nineteen or twenty) had to draw as many as five men on horseback in an oval no longer than an inch and a half. The drawing is rather crude, to be sure, but one suspects that the crudity is a result of the poorness of the original design rather than any lack of facility on the part of Queen. Credence is given to this point by the fact that the
covers for “The London Jim Crow” (done earlier, in 1839) and “Saratoga Galop” (1841) are more skillfully drawn.

In 1842 Queen prepared the stone for a cover to the “Washington Light Infantry Quick Step,” a cover which shows a soldier (presumably Captain B. M. Lee of the Washington Light Infantry of Charleston, South Carolina), leaning against a bust of Washington. Captain Lee is a stalwart, handsome man, as magnificently drawn as one could wish; the statue of Washington, however, is placed upon a huge bell-like base, which in turn rests upon a block of marble so out of proportion to the bust that Washington seems lost upon his support. Even the lettering on the marble block is poor. One must conclude that Queen was not free to alter the design or that someone less skilled as a draughtsman put in the background around the figure of Captain Lee, for the work is far below Queen’s standard.

The cover for “Dreams of the Past,” a piece issued by Klemm & Brother in 1844, is an interesting example of the methods used by publishers in Queen’s day to dress up their publications. Almost surrealistic in feeling, the cover shows a sweet-faced child asleep on a marble support. Miniature scenes in the background tell the subjects of the dream. This design, which eventually was used to decorate the cover, started its career as a drawing by one J. Brown. An engraving of the drawing, made by W. and E. Finden, was used in 1840 as the frontispiece of the Iris, an art magazine edited by Mary Russel Mitford and published by Charles Tilt in London and by Carey & Hart in Philadelphia. The engraving was actually an illustration for Elizabeth Barrett Browning’s poem, “The Dream,” published in the Iris. By tracing the background of the cover design for “Dreams of the Past,” it can be seen that it went from Carey & Hart to Bacon & Hart, Bacon, Weygandt & Company, and finally to Klemm & Brother. Queen’s job was to reproduce the design on stone, inscribing on the convenient steps and pedestal the titles of the six songs published under the title.

Three covers from the late 1840’s typify the tasks that Queen was called upon to do. “Polkas in Six Numbers,” published by A. Fiot in Philadelphia and by W. DuBois in New York, has a gay cover showing five couples dancing. Queen had to manipulate his crayon to record the varied textures of flesh and of the leather, feathers, and cloth of the costumes. His skill is readily apparent. For “Wouldst
Thou Inherit Paradise?,” another Fiot publication, Queen put on stone a domestic scene showing two daughters listening to their father read from the Bible. The handling of the figures and the drapery is inferior to that of the polka cover, indicating, perhaps, that in this case, also, the quality of the finished lithograph depended upon what Queen had to work from rather than upon his own skill. Coral and seaweed, fish net and rocks, the calm ocean and the ocean in the fury of a storm—these are the motifs Queen rendered on stone for the cover of Rev. Charles Kingsley’s “The Three Fishers” (1856). Using the design of James Hamilton, student of Thomas Birch, Queen in three scenes depicted the sad story of the three fisherman: the departure, the storm, the shipwreck and drowning. The border of coral and net, admirably drawn, shows Queen’s delicate touch with the crayon.

Certain other covers related to Queen’s work need to be more fully investigated. One cannot be sure, for instance, whether the cover for the “Satterlee Polka,” lithographed by P. S. Duval, is original with Queen or only a lithographed version of another artist’s work. A copy in the Free Library of Philadelphia bears the imprint “Drawn on Stone by J. Queen.” Queen usually used the phrase “on stone by J. Queen” for work not his own in origin; the fact that the work is stylistically like many of Queen’s drawings leads one to believe, therefore, that this particular cover was original with Queen. The covers of two other songs—“The Empire Hook and Ladder Polka” and “Cadwalader’s Quick Step”—although unsigned, are probably Queen’s work. The former recalls several drawings of fire engines and firehouses which Queen did, and the latter, with its portrait of General George Cadwalader, is similar to Queen’s studies of soldiers in other pieces of work.

In the case of the cover for “Mary’s Beauty,” a Horace Waters publication of 1852, there is an element of mystery. A copy in the collection of the American Antiquarian Society is credited to Queen. A proof of a lithograph in the Queen Collection, without title or other identification, is closely related to the cover. This proof shows a girl kneeling in an open place in a wood, while another girl looks on in wonder from behind a tree. In the background is a church steeple. The two versions are composed of the same elements; only the positions of the girls are different, and the music cover version contains several more trees than the proof.
Queen's importance as a lithographer of sheet music covers can be measured by the fact that he drew covers for more than a dozen music publishers, and that they were printed by at least four lithographing establishments. The quality of the covers which Queen planned himself is consistently high; the technical facility he displayed in rendering the designs of other artists is also consistently good, even though the designs themselves are sometimes weak.

In the advertising field, Queen did much work between the 1840's and the 1870's, and a good many of these lithographs survive to demonstrate his ability. While working for Wagner & McGuigan in the early years of his career, he drew an advertisement for Dr. Roby's Brazilian Hair Curling Liquid, "prepared only by Storrs and Co." in Philadelphia. A single-stone lithograph, this 1847 advertisement pictures a black-haired beauty admiring her curls in a mirror. The lettering of the text and the scrolls which fill out the corners of the piece are flamboyant, quite in keeping with the promises of the manufacturer of the liquid.

From 1849 comes a removal notice signed by Bernard Fitzsimons, agent for the Wilson & Lavender Lumber Company. Printed by Wagner & McGuigan, the sheet announces that Fitzsimons (whom Queen named as his "best friend" in his apprenticeship agreement with P. S. Duval) "has removed to the extensive Steam Planing and Saw Mills in Southwark, adjoining the Washington Rail Road Wharf, one square above the Navy Yard." In preparing this sheet Queen must have been rendering a scene with which he was thoroughly familiar, since he had spent his life in that part of Philadelphia.

In other advertising jobs, Queen had to work from material with which he was not so familiar. For instance, in preparing an ad for the New Jersey Slate Mining, Manufacturing, and Transportation Company of Warren County, he made use of a sketch by one W. B. Whitecar. Such arrangements were common. Queen took material from sketches, daguerreotypes, ambrotypes, engravings, and plumbotypes, and adapted them for lithographic reproduction. Among his trade cards are those for Mme. Petit's French millinery, dress and flower making establishment, Hogan and Thompson's book and stationery factory and store, O. N. Thatcher's wholesale and retail hat, cap, and fur warehouse—all done in the same general style with elaborate lettering and a picture of the merchandise.
Different in feeling, however, is a group of ads for such firms as Kimball and Gorton (manufacturers of railway cars), West Philadelphia Manufacturing Company’s Starch and Farina Works, Proteus’ Chemical Works, M. S. Mepham Brothers & Company’s Sun Tobacco Works of St. Louis, and the Washington Mills of Gloucester, New Jersey. These ads carry views of the factories and are more often in color than in black and white. The tendency is also toward a larger scale; the Kimball and Gorton piece, for example, measures twenty by twenty-four inches.

Two advertisements using store interiors and shopping scenes as subjects are those for Charles Oakford’s Palace Hat Shop and for Eugene Roussel, dealer in French perfumes, fancy articles, and mineral waters. Queen the fashion artist is exemplified by a very large (27\(\frac{7}{8}\)" x 22\(\frac{3}{4}\)") uncolored lithograph, dated 1861 and published by F. Mahan, 720 Chestnut Street, Philadelphia. The notation “Col. by A. Biegeman” indicates that even as late as 1861 hand coloring had not yet been driven from the commercial field.

In the same spirit as Queen’s masterpiece, “Skating on the Delaware,” is an advertising card for W. W. Knight, Son & Company, skate dealers in Philadelphia, which portrays a winter sports scene, in itself a pleasant genre picture. One wonders if the advertiser called upon Queen’s services because of the appeal of his other skating piece.

Some minor items of Queen’s output, like a cigar box label, a tobacco ad, a bill of fare for a Mississippi riverboat, in addition to being interesting as specimens of lithography, are valuable bits in the jigsaw puzzle of the careers of Queen and the lithographers for whom he worked. A letter written on the back of one of these items, a druggist’s label designed by Joseph Bigot and published by P. S. Duval & Son, indicates the eagerness of the lithographing firms to give the customer what he wanted:

> Philada., Feb’y. 19/59
> Messrs. Ayres & Co.
> Gentlemen,
> Your favor of the 14th. inst. is rec’d. Enclosed please find a few specimens of Druggists’ labels. We generally make these labels very plain, but if you desire it we can make some to suit your own taste. You will find price marked on specimen.

> Resp. yrs.
> P. S. Duval & Son
This letter implies a desire on the part of the company to maintain a standard of simplicity, while recognizing that some advertisers preferred more elaborate designs in keeping with the changing taste of the public.

That Queen changed his style to conform with the times and the coming of technical advancements is apparent from the cosmetic ad, “Enamel of America,” done by Queen in 1866 for François Gregoire and Company, and printed in oil colors by Duval. Victorian sentimentalism and fussiness have replaced the simplicity of his earlier work. The ad stands, however, as an excellent example of Queen’s skill in chromolithography. Great changes had taken place in the art of lithography since Queen drew the ad for Dr. Roby’s Brazilian Hair Curling Liquid in 1847.

It seems significant that when lithographic firms put out advertisements of their own services, Queen was often chosen for the job. Even as early as the days when he was with Wagner & McGuigan, he was responsible for an ad which told the public that his employers could handle: “Drawings of every description executed on stone. Also maps, plans, Certificates, Circulars, etc., and Transferring from Steel, Copper, and Stone.” With the Duval firm Queen did a similar job stating that “all works appertaining to the various branches of Lithographic Drawing, Engraving, Transferring, Printing, Plain and in Colors, are executed in the best style of the Art.” And Queen, along with his fellow artists, did just what the trade cards told the public the lithographing establishments could do. One kind of work seems to have been shunted frequently in Queen’s direction—the drawing of certificates and diplomas.

From a study of approximately two dozen certificates for county fairs one can detect much of the artistry Queen possessed as a designer and lithographer. Ranging in dates from 1853 to about 1870, they convey a strong sense of the lushness of harvest time and glorify the simple, abundant life of the farmer. In design they run to elaborate borders and myriad devices, usually featuring a scene or a composite view of subject matter appropriate to the occasion or to the sponsoring organization. They are generally most decorative, and in the lettering as well as in the views there is much to please the eye.

Queen’s resourcefulness and practical turn of mind are shown again and again in this type of work. Being called upon to design
several pieces of the same general character must have been somewhat deadening to the artist in him. It is only natural, therefore, that he should arrive at some short cuts and formulae to lighten the labor. After all, a cow or a horse in York County is not too unlike one in Lebanon County. Still the committee in charge did not want its certificate to look like those used elsewhere. There had to be variety and distinctiveness. It is illuminating to see how Queen adopted, to a certain extent, a sort of module type of design and upon that system played his variations.

The earliest diploma is one for the York County Agricultural Society's annual fair in October, 1853, lithographed in black and white by P. S. Duval & Company. For this job Queen chose a panoramic view of York to run across the top of the horizontally composed design. In the left foreground of the view are sheep, cows, and a dog; in the corresponding position on the right are pigs and horses. Down the sides run views which, by their juxtaposition, philosophically hint at man's progress. Among the side views, he drew blacksmiths at work, and opposite them a factory with smoking stacks. In one scene a homesteader plows with oxen in front of his log cabin, while another man chops trees and a woman feeds an assortment of fowl; this is opposed by a view of a woman standing on the porch of an imposing brick house, waiting to greet her husband as he returns from work, shovel on shoulder. At the bottom of the panel spreads an abundance of corn, wheat shocks, pumpkins, potatoes, and other vegetables and fruits. In the right hand corner, balancing a group of fowl at the left, is a grouping of farm implements—a plow, a harrow, and various hand tools. The six views are unified by a rustic twig border with an occasional baroque scroll and bits of interweaving. The text in the central part of the panel stands ready with its blanks to be filled in.

A second diploma for the York County Agricultural Society comes also from the 1850's. Stronger than the other one in style, it must have been done after 1853. Conceivably, the fair directors who had ordered the 1853 diploma may have reordered the next year and arranged to have enough printed to last through the decade, since the date is left to read "A.D. 185-." This later diploma offers an excellent opportunity to see Queen's self-criticism and developing powers as an artist, for although the size is the same and the layout
SCENE AT THE U. S. AGRICULTURAL SOCIETY'S FAIR, 1856

Drawn on stone by James Queen
is immaterialy altered, this version is much more vigorously executed than the earlier one. There is better handling of spatial relationships; improvements result from enlarging some elements, removing others, adding new ones, and changing the position of details. The blacksmiths of 1853 are now more muscular; the turkey gobbler and rooster stand more erect and possess greater magnificence; the farmer’s wife is plumper and more like what one imagines a pioneer woman to be. In the factory panel the smoke and steam billow out with real force; in the homesteader scene the post-and-rail fence of 1853 has become a snake fence; in the east shines the rising sun. Bees encircle the hive now; a dog pants instead of sitting with closed mouth. The border design, still rustic, incorporates trees and foliage and takes turns and twists with greater grace than before. In all, this later piece possesses an integration of elements and a carefully considered relationship of line and mass and tone that were lacking in the earlier work.

Examining certificates that Queen did for various groups like the Farmers and Mechanics Institute of Northampton County, the Lebanon County Agricultural and Horticultural Society, the Easton fair, and the Washington County Agricultural and Horticultural Society reveals Queen’s manipulation of elements to produce variation after variation upon the same general theme. In the Northampton diploma there are seven vignette encircling the text. A heraldic device of horses rampant, a perched eagle, and a cornucopia dominates the top of the piece. The state motto appears on a banner. In clockwise order are three sheep, a pair of blacksmiths (looking remarkably like those in the York County diplomas, but with variations in pose and in background), and three cows. At the bottom comes the distinctive feature—a view of the fair grounds at Easton with the credit line “From a photograph by Reuben Knecht, Easton, Pa.” Up the left side we see a horse, a view of trains and factories, and a grouping of chickens, ducks, turkeys, and, incongruously, a pig. Conventional scrolls surround the vignettes; fruits, flowers, vegetables, and farm tools fill in the corners and serve as transitions between features. The diploma is in black and white only and is horizontal in plan.

The Lebanon diploma, also black and white, but vertical rather than horizontal, has essentially the same elements, with just enough
changes to make it look quite different. Queen has turned the banner in a slightly different direction, and reversed the direction of the scrolls so that they turn outward instead of toward the center. The chickens and other fowl take the position given to the sheep in the Northampton piece, and a goose and two ducks have been added. The blacksmiths have had their facial expressions altered, and a wheel helps to give background. The Northampton cows and horses have traded places in the Lebanon job. There are other minor changes of this sort and several major differences. A farmer with his team of horses plows a field in the spot that the trains and factories held in the Northampton diploma. The sheep, already mentioned, are the same sheep, but there is now an outcropping of rocks instead of a farm building as a background. At the bottom is a view of the Lebanon County courthouse to individualize the diploma.

Over and over, Queen's inventiveness and his attention to detail are revealed in the way he handles the corner fillers. Not content merely to repeat line for line the fruits and flowers, he modified, added, and subtracted to make an individual and distinctive piece of lithography. Perhaps the fact that he was not content to take the easiest way out is a key to his personality. Certainly he had an interest in his work and a pride in workmanship.

Among the diplomas examined are a tinted one for the Philadelphia Society for Promoting Agriculture (dated internally, 1860) and a proof of the same diploma, both bearing the signatures of two artists—Lenmolze and Queen. Just what pattern the collaboration these two took is hard to say, but a reasonable guess might be that Lenmolze executed the two classical goddesses which decorate the side panels and that Queen designed the borders and took care of the animals and the hay cart at the bottom of the certificate. It would be just as reasonable to assume that Lenmolze did all except the border motifs, which are typical of work by Queen. At any rate, the significant fact is that Queen collaborated with another artist on such a prosaic job as a fair certificate.

Other diplomas are noteworthy because of their large size and because each shows a fairgrounds scene as the important part of the design. These include diplomas of the Warren County Farmers, Mechanics, and Manufacturers Institute, the Doylestown Agricultural and Mechanics Institute, and the Sussex County Agricultural
Society. Queen’s drawings of the gala fairs with tents, flags fluttering, crowds of spectators, and spirited sulky races are lively portrayals of a great American institution. In the studies of the people lining the rails, one sees Queen as a student of human nature, for each of the little figures (numbering into the hundreds) is charmingly depicted. Each has a personality of his own.

Besides fair diplomas Queen did a considerable number of certificates for fraternal bodies, fire companies, religious groups, benevolent organizations, and relief societies. Each piece offers a chance to fill in some of the details of his busy career and at the same time gives an opportunity to see nineteenth-century life in America from different points of view.

The fire companies, of course, provide colorful, romantic subject matter. Painted pumpers, lavishly embellished engines, gaudy uniforms, shining equipment and tools all made appealing subjects which Queen used to advantage. Certificates for the Columbia Hose Company, the Good Will Fire Company, the Hope Hose and Steam Fire Company, and the Good Intent Hose, Hook, and Ladder Company are especially handsome ones. In general the designs are built up of scenic panels arranged symmetrically and held together by borders of varying types. The Columbia certificate, for instance, has a hose and nozzle motif as a border for three panels: the engine house (in the center); a scene of engines racing to a fire, with Independence Hall in the background; and a view of firemen battling a blaze at the French and Richards Building. Queen employed the devices of axes, firemen’s horns, and nozzles in an heraldic manner to fill the corners.

In the Good Intent certificate seven different panels are used: the engine house in different years (1804, 1848, and 1860); a pumper in action; a bucket brigade; and a scene of the fire equipment on the way to a fire. The last scene, the most important one, is flanked by figures of firemen—the early version on the left and the 1870 version on the right. The meandering hose border, the heraldic groupings of ladders, horns, axes, torches, and hooks reach a ne plus ultra in the magnificent eagle which supports an oval medallion by a ring held in his mouth. Inside the medallion is a photograph of the individual member who is certified by the text to be a “member of the Good Intent Hose, Hook, and Ladder Company of Philadelphia.” Typog-
raphy exerts its best efforts in the lettering; lithography tells the story by pictures; photography gives the personal touch. Receiving a certificate with such a blend of art and science would be enough to make any man want to be a volunteer fireman.

Interesting for its connection with American history and especially with the history of slavery is a certificate of life membership for the Pennsylvania Colonization Society. Featured in this 15" x 11½" certificate in black, white, and yellow is a view of Negroes landing on a beach at Monrovia, Liberia, and being greeted by others ashore. Charged with emotion, the scene stands as a memento of the spirit of the society with its visionary plan to send slaves back to Liberia.

By imagination and inventiveness Queen was able to bring to the many jobs of this type a pleasing variety and individuality. In the fair certificates, one notes the increasing ability to draw life and a dynamic quality into what might otherwise be static. The very fact that the task of designing certificates was a recurring one gave Queen a challenging opportunity to make the next certificate better than the preceding one. He accepted the challenge with integrity, and produced a group of utilitarian pieces of lithography which at times rise above their prosaic purposes and become, in parts at least, works of art.

Just as the certificates brought color, satisfaction, and inspiration into the lives of those who received them, so they bring to the viewer in the twentieth century a sense of the peace and plenty of the nineteenth century. One senses in them the problems of the day, the needs for relief, the burning issues of the times, the enthusiasms of the people. Probably as much as any other type of lithography the certificates give us an accurate picture of life a century ago. They are unconscious and incidental historical records of a man’s work and of an era.

Portraiture, apparently not a forte of Queen’s, is a phase of his career which is truly difficult to assess. It is certainly safe to assume that he must have executed a considerable number of likenesses; however, not many of them are known. The author has seen but two of the single-stone variety, luckily both signed, and both excellent. The first has as its subject Albert Newsam, the deaf-mute lithographer. This portrait of a portraitist is a strong study of Newsam, the chief artist at P. S. Duval’s, a man whom Queen must have
In the Queen Collection are several single-stone portraits (some with subjects not identified) which may or may not be Queen's work. Some were probably put on stone by Queen, those of James B. Stedman, Gustavus Hammer, and J. W. Scott, for example. Whether Queen did the drawing for a portrait study of the famous dancer Fanny Ellsler, which was used on the cover of a piece of sheet music, "La Cracovienne," is a problem which would be interesting to solve. The cover bears the words, "On Stone by A. Newsam"; however, the fact that a proof of the same cover in the Queen Collection has a pencil notation may well tie the piece to Queen. In pencil appear the words: "It is like her, but you should be able to alter after another sitting. She will be here tomorrow at 12 o'clock. A little too fleshy."

As one would expect, Queen left a considerable number of chromolithographs as part of his lifework. More than thirty specimens, to be exact, are known to have been done by him. The subject matter range, as in all types of Queen's lithography, is broad. There are portraits, still lifes, birds and flowers, sentimental subjects, religious subjects, views, and advertisements. As is the case in other types of work, too, the designs are in many cases not original with Queen—a
fact that is definitely to Queen’s credit, it might be added, for many of the chromos have little to offer aesthetically.

In general they are large in scale; some, printed in as many as fifteen colors, are noteworthy examples of the art of chromolithography at a time when the main aim was to reproduce as faithfully as possible the textures, and the shades, tints, and nuances of color in the original paintings. They become pseudo-oil paintings, handled as such. Some were mounted on muslin over stretchers or were pasted to heavy cardboard with a simulated canvas grain. Varnish was applied to the surface of the print to contribute to the illusion of oil paint.

Queen’s technical facility and command of the medium are apparent in all of the chromos of other artist’s work which he put on stone. In his version of William M. Chase’s “The Dessert Table,” Queen had to reproduce in oil colors the look of grapes, apples, a wine glass, drapery, and an elaborately sculptured vase. Also there were considerable demands upon his skill in reproducing on stone such a painting as Dirck’s “Power of Music.” This print shows a fiddler playing while two children dance; the father and mother look on approvingly, as does a woman sitting on a stool at the right. The fireplace with its rifle above and the chimney breast with portraits are typical adjuncts to the cottage interior. The human figures, the textures of brick and of wood, the details of the whole scene were difficult to reproduce in color on stone.

“Home, Sweet Home,” after a painting by A. L. Wyngaert, and “Early Winter in the Highlands of Upper Bavaria,” after A. Dell, were two rather romantic landscapes which Queen lithographed in the 1870’s. They too were demanding in their detail and typical of what Queen was called upon to do while working for P. S. Duval and later for the successor firm of Duval & Hunter.

Completely different in style, however, is a group put out by Joseph Hoover in his “Hoover’s American Chromos Series.” Sentimental in the extreme, and “cute” in the present sense of the word, “The Young Rogues,” after Gustave David’s painting of two little girls putting a moustache on an unfinished portrait in an artist’s studio, is a good example of the series. “The Bright Young Teacher” and “The Veteran” (both after D. R. Knight) are similar in handling and in color to “The Young Rogues.” All these prints are evidence
that the products of the lithographing firms operating in the 1860's and 1870's cannot compare in artistic values with those of earlier decades.

There were also religious subjects such as "The Changed Cross" and "The Faithful Crowned" by Joseph Johns. Since they had little in the originals to recommend them as works of art, one can be sure they did not improve with lithography. Further indication of the variety of subject matter put on stone by Queen is the beautifully colored "Live Woodcock," after a painting by J. J. Eyers. With its soft green, this chromo of two woodcocks in their natural habitat shows sensitive, skilled handling of foliage and landscape details. It is one of the most appealing of the chromos that Queen lithographed from paintings by other artists.

While the group of chromos just mentioned may be of little artistic merit, they do show a high degree of skill on the part of Queen. The variety of textures, of brick, feathers, fur, drapery, flowers, wood, plaster, glass, fruit, and stone are carried through convincingly in the oil colors. Weather effects—mist, clouds, sunlight, snow—and human beings, animals, architecture, water, and fire were the kinds of things Queen had to convey by means of chromolithography in what must have been a seemingly endless succession of labors. The results are ample proof of Queen's abilities, for the process of chromolithography, as the following quotation makes clear, was not a simple one:

"... The amount of labor and detail involved in drawing the different parts of the design upon so many stones is almost inconceivable to one who is uninitiated. The modus operandi is as follows:

"Upon the first stone a general tint is laid, covering nearly the whole picture, and as many sheets of paper as there are copies of the picture are printed from it. A second stone is then prepared, embracing all the shades of some other color, and the sheets already printed with the first color are worked over this stone. A third, fourth, fifth, and sixth follow, each one repeating the process and adding some new color, advancing the picture a step further until the requisite number of colors have been applied. The printing of so many colors, and the time required for drying each one before the application of a succeeding one involves months of careful and anxiously watched labor. Great care and skill are required to perfect what is technically called the 'registering,' or that part of the process which provides that the paper falls upon every stone in exactly the same position, relatively to the outline. To attain this end, stout brass pins are fixed in a frame surrounding each stone. These pins penetrate the paper in making the first
impression, and the holes thus made being carefully placed over the pins in all subsequent impressions, insures the certainty of the outline on every stone always falling into the same position on every sheet. At last, however, it leaves the press to be sized, embossed, varnished, mounted, and framed. The embossing is that part of the operation necessary to break the glossy light and soften the hard outlines, a broken structure being given to the print by being passed through the press in contact with a roughened stone.

"Of course the chromo-lithographer, as well as the printer, must be artists, in feeling at least, or they can never attain any degree of competency; and this requisite, combined with the necessity of long study and training, is the reason why so little is done in this branch of the business in this country. We are pleased to see so much activity in this direction at present, as evincing the growing interest of an art-loving community in such matters, and trust that those who devote their time and means to it will receive the energetic support they deserve. The number of successful chromo-lithographers even in Europe is yet very limited; therefore the efforts of American houses are all the more praiseworthy, in view of the degree of perfection which has been attained in their work."

... almost every printing firm of any pretensions now works in colors, while some have produced real works of art. Among these are Major, Knapp and Company (formerly Sarony and Major) in New York, and T. Sinclair as well as P. S. Duval & Son in Philadelphia. The products of these establishments (which are chiefly engaged in the mercantile line of the trade) are of remarkable merit, and they have done much to very greatly elevate the character even of popular show cards, labels, and thereby refine the popular style and taste. All of them have at times produced pictures of decided excellence and book illustrations which would call for special mention....

This quotation has been given at length because it well describes the intricacy of chromolithography and hints at the skill which Queen and his fellow workers must have had in order to produce successful chromos.

Four chromos by Queen discovered in the collection of the Library of Congress and elsewhere do much to strengthen his reputation in a difficult field. Since each of the chromos is distinctive in style, one is able to see the variety of approaches Queen employed and the sureness with which he handled the medium.

First in the group is a flamboyantly decorative still life, entitled "American Fruit," which was published by Joseph Hoover in Philadelphia in 1867. It was printed by P. S. Duval, Son & Company.

Grapes, cantaloupes, oranges, plums, peaches, pineapples, and strawberries are composed in all their glorious colors and textures into a large (22½" x 28") chromo. Queen arranged his subjects on a series of plateaus, using two round woven baskets as organizing devices. With grape leaves and tendrils and with pineapple spikes and strawberry vines he filled in the background spaces and created a rhythmic pattern of graceful arcs. To accentuate the spherical quality of the grapes and other fruits, he played against them the sharp, angular lines of the plateaus which serve to support the lavish display. Soft colors and subtle gradations in textures in the various fruits contribute to the appeal of the chromo. It is a masterpiece of its kind.

The second chromo, “Washington as a Mason,” published by P. S. Duval in the same year, owes much to Queen’s fair certificates and sheet music covers for its conception. In the center as the main motif, Washington, under a symbolic arch, stands dressed in the regalia of a Mason. Surrounding the main panel are thirteen medallions; at the top, oval portraits of Lafayette, Jackson, Clay, and Douglas; at the sides and bottom, enclosed in rococo borders, various allegorical scenes of Masonic lore. The figure of Washington is strongly drawn; the architectural details employed as a symbolic setting are convincingly limned. The transitional devices, such as trailing vines, the motifs of draped flags, tassels, and the scrolled borders of the medallions echo the fair certificates and sheet music covers Queen was turning out many years earlier.

A third important chromo by Queen is “Washington as a Master Mason,” printed in 1870 by P. S. Duval, Son & Company. The aim in this case, as expressed in an accompanying legend, was to show Washington “presiding over a meeting of the lodge at Alexandria, Virginia, . . . convened preparatory to the laying of the cornerstone of the national capitol by him on the 18th of September 1793. . . .” The fact that Queen had to create this chromo from secondhand sources may account for the weaknesses of the portraits of the ten men who sit in the background as Washington presides over the meeting. Although Washington himself is adequately drawn, the other men seem cadaverous and stiff. Perhaps the fact that Queen was drawing a historical happening and was therefore not free to invent restricted his powers, for in his advertising art, where he also
had to deal with problems of illustration, he succeeded better than in this piece.

Queen’s delight in drawing architectural subjects, furniture, draperies, and accessories is apparent in the handling of the rug, candlesticks, desks, chairs, and canopy. The colors are unusually soft and subdued. Blues, yellows, grays, green, and rose appear in the elaborately designed carpet, on the walls and ceiling, and in the wood graining of the lectern and candlestands.

The fourth chromo by Queen, “A Breezy Day,” published in 1872 by Duval & Hunter, shows Queen at his best—as an artist of the Delaware River with its sailing vessels and steamers set against the low shore line south of Philadelphia. Unusually small for a chromo (8½" x 12¾"), it is in the style of many pencil sketches and water colors which Queen did in the 1850’s along the Delaware and the Schuylkill. With a limited range of greens and browns, the chromo shows five men rowing out to a three-master off shore. The composition is simple and effective, being organized around the opposition of the vertical lines of the masts, the horizontal sweep of the horizon, and the dominant diagonals of the sails. Against a low horizon rise masts and pilings. The strong diagonals of the rowboat in the left foreground are countered by the diagonal slant of the heeling sailboat in the middle ground. Scudding dark clouds thrust down diagonal points to lead the eye into and around the picture. Queen’s skill in design, or composition, so often seen in the water colors and sketches which he did thirty years before, and in his earlier lithographs, was obviously still with him in 1872.

As a chromolithographer, Queen handled his tasks with his usual dexterity. When he was the originator of the material, the quality is consistently high; when he was merely carrying out the lithography for other artists’ work, the quality is spotty and varied in direct proportion to the skill of the original artist. There are undoubtedly a great many chromos by Queen hidden away other than the thirty examined by the author. They will turn up in attics, antique shops, and collections. Many have been destroyed during recent years, since chromos have lost favor with the public, just as the single-stone, hand-colored lithographs once lost popularity. When the delights (and the horrors) are rediscovered by students and collectors of lithography, chromos will be recognized as important and enjoy-
able records of the taste of Americans in the nineteenth century. Then Queen the chromolithographer will be appreciated.

His connection with the development of photolithography, the advancement which followed chromolithography, is a chapter in his career most difficult to describe. Since no detailed history of the growth of the photomechanical means of reproduction has been published, to determine just what part Queen had in the development of the process would require a complete exploration of the history of photolithography. Queen, however, was in a position to be able to work on the speedy new process, and evidence exists which suggests that he played some part in its early days.

The premise that Queen, as an employee of P. S. Duval, did pioneering work in the field rests on two bits of evidence. The first is the fact that in Queen’s personal portfolio were three carefully labeled photolithographs. One carries the imprint, “Jas. A. Cutting, Photographer/ No. 10 Tremont Row, Boston. Cutting and Bradford’s Photolithography.” In pencil is a notation, “is the 500th imp.”; on the back another notation indicates it as “No. 1.” The second item, a photolithograph of an unidentified woman, bears the penciled note, “Specimen of Photograph Printing from Stone 1858—No. 4.” The third item, a photolithograph of another woman, also unidentified, has on the back a similar notation, “Specimen of Photograph Printed from Stone—1859. No. 6.” Since the items appeared in Queen’s personal portfolio, and since they are so carefully labeled, it is clear that Queen was interested in the process and it is probable that this interest led him to experiment.

The second bit of evidence that Queen was connected with the beginnings of photolithography is a statement which appears in a book describing Philadelphia industries in 1857. In a discussion of the works of P. S. Duval & Son the author states: “The art of Photographic Drawing on Lithographic Stone has been attempted by this firm with probabilities of success. The process is simple, and much more economical than drawing on stone.”12 Here, then, is evidence that the Duval firm, where Queen worked, was engaged in experimentation in photolithography. Another significant item in this ac-

count is the statement that, "Mr. S. C. Duval, the son, is also an accomplished Lithographer, having just completed a three years' practice in some of the principal establishments of Paris."

In this information lies the strong suggestion that experimentation in photolithography was inspired in Philadelphia by the observations young Duval had made during his stay in Paris. During his visit Poitevin took out a patent for a swell-gelatin process for making intaglio and relief plates and another patent for photolithography in 1855. It would seem reasonable that Duval, in Paris to study lithography, would be keenly interested in and aware of such a new development. It seems reasonable, too, to assume that he would instigate research in the new methods when he returned to go into business with his father. If he did do so, Queen could well have been one of the employees to help in the experimentation. Further research into the origins and development of photolithography in the United States may show that the progressive firm of P. S. Duval should be credited for helping to develop the method which eventually was the ruin of lithography as it was practiced in the nineteenth century. With credit to the Duval firm will come credit to Queen.

Chief among Queen's accomplishments in the lithographic field is the beauty, delight, and knowledge he brought to untold numbers of his fellow human beings through his drawings. As an artist he took pride in his work. In affixing his signature, he could feel that the job he had finished was well done, for always his works reveal integrity. Even the minor pieces, like repetitious certificates, were executed with thoroughness. Indeed, Queen's inventiveness and ingenuity are revealed best, perhaps, by what he did with the undramatic, utilitarian assignments he was called upon to design. His fresh approaches, ingenious adaptations, and thoughtful variations are indicative of sustained imagination.

Nature and human nature both appealed to Queen. When the two could be combined, he was adept at incorporating them into highly pleasing and competent drawings, water colors, and lithographs. The products of man's ingenuity and resourcefulness seemed especially to interest him. Architecture, modes of transportation, bridges, lighthouses, docks, wharves, ships—any and all of man's efforts to harness

13 Catalog of an Exhibition Illustrating the Technical Methods of the Reproductive Arts: from the XV Century to the present time with special reference to the Photo-Mechanical Processes. Jan. 8–March 6, 1892 (Boston, 1892).
nature to make it serve man's purposes were challenging subjects. Perhaps the fact that Queen was of the working class himself had something to do with the artistic responses he made to the stimuli around him. Queen knew and loved the countryside around Philadelphia. The Delaware and the Schuylkill rivers, the creeks flowing into them, the boats, fishing activities, sports, and commerce were familiar to him. There is, however, no nature worship in Queen's handling of nature; instead of contemplation in isolation one finds Queen depicting gregarious enjoyment of nature by groups of people. Never are his scenes without a complement of human beings doing the very things that Queen as a draughtsman working long hours at a confining job must have enjoyed doing himself when free.

The people in Queen's lithographs and drawings engage in all sorts of work and play. One feels that the artist understood them thoroughly; there is no satire in Queen's attitude, no condescension of any sort. There is instead a certain playfulness revealed in his choice of details. He shows people on the outside peeking through knotholes in a fairgrounds fence; he joys at picturing exploded dignity; he registers the self-importance of the volunteer firemen; he records the pride of the patriot, the sympathy of the civilian for the wounded soldier, the pomp of the parader, the shyness of a Quaker lass. And all are depicted with ease and grace.

In the mass of Queen's work one can see a willingness to experiment with new media and new methods. His work, therefore, avoids becoming stereotyped and static, as one can readily see by comparing one of the single-stone lithographs of the 1840's with one of the chromos of the 1870's. The pencil drawings and paintings show as well several different approaches. There are no poor pieces among Queen's work; there are a great many good pieces, and there are several masterpieces.

Queen died of cerebrospinal sclerosis on January 15, 1886, at his home on Pine Street in Philadelphia. His career had spanned the golden age of lithography. By the time of his death, the medium in which he had excelled had run its course and was about to be discarded as an art form.

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14 Queen's obituary appeared in the Philadelphia Record, Jan. 18, 1886, and reads in part: "Queen.—On Jan. 15, 1886, James F. Queen, aged 65. Relatives and male friends, also Southwark Lodge, No 146, I. O. O. F., are respectfully invited to attend the funeral. . . ."